



The New Amberola **GRAPHIC**

**Spring
Issue**

→ *See
Dated
Auctions in
This Issue!*

Deadline for
Next Issue:
July 1st

April, 1991
(mailed early May)

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PUBLISHED BY THE NEW AMBEROLA PHONOGRAPH CO.

April, 1991
(Spring)

The New Amberola Graphic

Issue No. 76
(Vol. XIX, No. 4)

Published by
The New Amberola Phonograph Co.
37 Caledonia Street
St. Johnsbury, Vermont 05819

Editor: Martin F. Bryan

Printed in U.S.A.

Subscription Rate: \$8.00 for eight issues (two years) (\$10.00 foreign)

*Advertising Rates: Display: \$5.50 per box - see below Quarter page: \$10.00

Vermont Sub-
scriptions
are \$8.32.

Half page: \$18.50 (8" x 5 1/4" original or 10 1/2 x 7 1/2 to be reduced)

Full page: \$36.00 (10 1/2 x 8" original, or any ratio which will reduce to this size)

Business card: \$2.00 per insertion

Classified: .04 per word (non-subscribers: .06)

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Numbers 9 through 29 will be available eventually. The complete run of currently available back issues is \$34.75, postpaid in North America. Overseas add additional \$3.00 shipping.

THE NEW AMBEROLA GRAPHIC
(ISSN 0028-4181)

Second class postage paid at St. Johnsbury, VT Post Office 05819. Published 4 times a year (January, April, July and October) by the New Amberola Phonograph Company, 37 Caledonia St., St. Johnsbury, VT 05819.

Postmaster: Send address changes to:
The New Amberola Graphic, 37 Caledonia St., St. Johnsbury, VT 05819.

Subscription Rate:

2 Years (8 issues).....\$8.00

Revised Notice

Advertisers who wish to prepare dated auction lists, etc., should keep in mind that delivery of the GRAPHIC sometimes takes upwards of three weeks to reach some parts of the country and Canada. We advise closing dates of no sooner than May 31, August 31, November 30 and February 28 for dated matter.

Editor's Notes

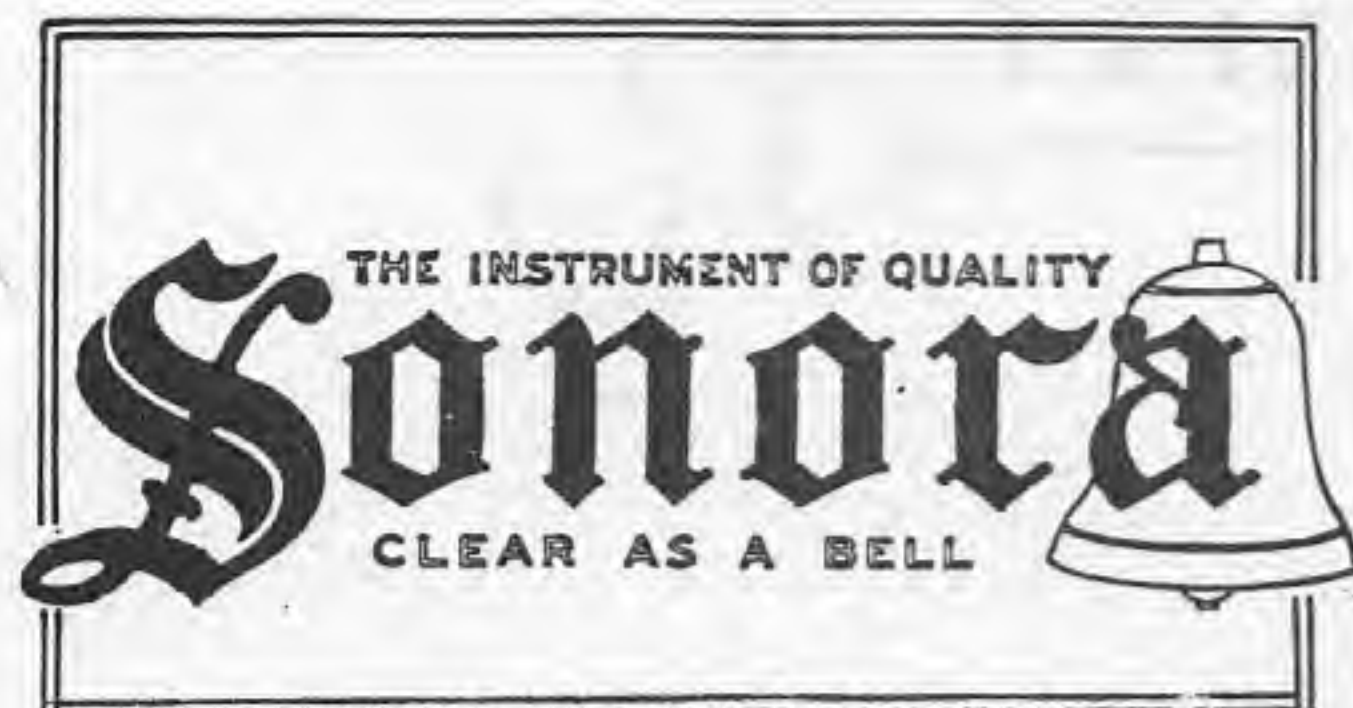
With too many commitments and projects the past few months, we have gotten behind in our publishing schedule. It has been an exceptionally stressful spring, but we foresee things easing up a bit by summer. We do have every intention of publishing #77 in July, on time!

Is it our imagination, or has the Postal Service gotten worse since the rate increase? We have experienced lengthy delays in delivery, non-delivery in some cases, long lines at the post office windows, and general frustrations with the "service." We ask that you answer our "urgent request" on page 9 if you're affected by poor delivery of this issue. If our regional office can't iron out the problems we've been experiencing, we plan to pursue the matter on an even higher level.

Finally, if you're in Vermont later this spring, be sure to plan to attend the parade in St. Johnsbury on June 8, honoring the 100th birthday of the Fairbanks Museum and the state's bicentennial.

- M.F.B.

Please read and respond to
the advertisements!



A Sonora-Phonic?



Most collectors are familiar with those curvy Sonora models of the late teens and early twenties, similar to the one illustrated at the far left. While we might assume that Sonora discontinued manufacturing machines during the industry's mid-twenties slowdown, this is evidently not so. Bill Knorp found an unusual late model in the collection of a West Coast friend and furnished us with some photos. It's a contemporary of the Victor Orthophonic and may have been Sonora's equivalent of the Credenza model. Notice the unusual cabinet and lid designs, as well as the careful use of wood grains.



FROM THE EDISON VAULT

by Ray Wile

Edison's Overseas Contracts

Introduction by Martin Bryan

While doing some digging in the files at the Edison National Historic Site in West Orange, Ray came across an aged, brittle typed listing of contacts made with certain European artists, many of whom had been engaged to make grand opera recordings. It covers the late period for wax cylinders (both "Standard" 2-minute and Amberol), as well as the beginnings of disc recording. While many of the names are unfamiliar to American collectors, we feel the entire list is worth reprinting, as it shows the various types of artists and contracts the Edison company was utilizing from abroad at this time.

The original list has some spelling errors, but we have copied them here exactly as they appeared. Some of the contractual terms and payments are curious, to say the least (Who got train fare? Whose agents got percentages? Who received royalties? How much did Harry Lauder get paid, etc.)

The 1912 exchange rates were as follows:

- 1 British pound = \$4.866
- 1 French franc = 19.3¢
- 1 German mark = 23.8¢

We have computed selected payments in U.S. funds of the day, and these figures appear in brackets. We were unable to determine the worth of the Swedish krona to decipher Selma Kurtz's payment. (Note: "G.O." means Grand Opera; all other abbreviations are fairly obvious.)

LIST OF CONTRACTS AND ARTISTS CONTRACTED IN EUROPE FROM YEAR BEGINNING 1907 AND ENDING 1912

Acte, Aino (soprano) - May 15, 1910 - 3 yrs.
no option - 2 masters - 10 sels. -
5000 mrks. [\$1190.00] - London-Paris-
Berlin. Finished 1st yr. - 10 sels.

di Angelo - Oct. 12, 1910 - 1 yr. -
450 frcs. [\$86.85] - 2 masters. Fin-
ished 1st yr.

Agostinelli, Adelina - March, 1912 - 1 yr.
exclusive - 10 sels. - \$2,500 - 2
masters - option for 1 yr. with \$500
increase (American contract).

Bronagesst - no contract. Finished. (Did 2
sels., not for G.O. but for ordinary
list - 7 sels. done).

Bernhardt, Sarah - Nov. 29, 1909 - 1 yr. -
option 1 yr. - 3 months' notice -
both - 2 masters - 5 sels. £500
[\$2433.00] (option further yr. exer-
cised). Finished 1st yr. and option.

Benedetti (baritone) - Feb. 1, 1910 - 3 yrs.
- no option - both - 1 master - 15
sels. London-Paris-Berlin - £280.
Finished 1st yr.

Baratto (baritone) - April 12, 1910 - 2 mas-
ters - 1 yr. - 3 months' notice -
both - 2 - 10 sels. - £50 N.G. - fin-
ished.

Berger, Radolph (tenor) - May 3rd, 1910 - 2
masters - no option - both - 2 yrs. -
8 sels. - 3000 mrks. London-Paris-
Berlin-New York.

Bori, Lucrezia (soprano) - July 25, 1910 -
3 yrs. - 2 yrs. option - both - 2
masters - 10 sels. London-Paris-Ber-

lin. 700 frcs. per sel. 1st yr. -
1000" 2nd and 3rd yr. - also royalty.

Brazell, David (baritone) - July 20, 1910 -
1 yr. - option 1 yr. - both - 3 mas-
ters - exclusive guarantee £75.0.0 per
annum. Solos £7.10.0. Duets £4.4.0 and
2-2-0 quartets - (1 month's notice for
option).

de Bury, Edvardo (Italian light) - July 20,
1910 - 2 yrs. - 10 sels. - 2 masters
- exclusive - disc or cylinder - 1st
yr. £40 - 2nd yr. £50 - pro rata if
desired. (Made 8 sels. 1st yr.) -
Finished.

Borgmann, Emil (tenor) - Nov. 24, 1910 - 1
yr. - 10 sels. - 2 masters - exclusive
- 1500 mrks. - 10 % agent - no option.

Borgnese, Viglieni (baritone) - exclusive -
both - 2 masters - 10 sels. - 1 yr.
option 2nd year - same terms - 3
months' notice - £300 or £50 per sel.
- 6th of March, 1912, and return fare
Milano-London. Made 6 sels. - must do
4 more as we have already paid for 10
sels.

de Cisneros, Eleanora - June 22, 1910 - 1 yr.
- 10 sels. - 2 masters - both - £250
- 3 months' notice for option. Fin-
ished 1st yr.

Cristalli, Italo (tenor) - Oct. 6th, 1910 -
no option - 10 sels. - 1 master - ex-
clusive - £50 sel. - return fare Mi-
lano. Finished 1st yr.

Drever, Miss Constance - Oct. 6th, 1910 - 2
yrs. - exclusive - both - 10 sels. -
2 masters - £20 per sel. - 2 masters.
Finished 4 sels. 1st yr.

Delna, Marie - Jan. 31st, 1912 - 3 yrs. - 6

sels. per yr. - 18 sels. 3 yrs. - both
- Paris-London - 2 masters - exclusive
- \$400 per sel. - \$2,400 for 6. Fin-
ished 4 sels. 1st yr.

Farnetti (soprano) - Nov. 30, 1909 - 1 yr. -
option 1 yr., 3 months' notice - both
- 2 masters - 10 sels. - £400 - may
sing for Fonotypia. Finished contract.

Fati, Conti Edwardo (baritone) - Feb. 8, 1910
- 1 yr., 3 months' notice - both - 2
masters - 10 sels. - £120.

Feinhals, Fritz - Sept. 12th, 1910 - 3 yrs. -
8 sels. per yr. - 5,000 mrks. yr. -
sels. 2nd and 3rd years to be recorded
within 1st 7 months. Finished 1st yr.
and half of 2nd. No option.

Farkoa, Maurice - Dec. 1st, 1909 - 1 yr. -
option for 1 yr. on same terms at 3
months' notice - 20 sels. - not less
than 5 sels. at each appointment -
exclusive - discs and cylinders - 2
masters - £12.10.0 per sel.

Forde, Florrie - March 25th, 1909 - 3 yrs. up
to and including April 1st, 1912 - no
option - exclusive discs and cylinders,
with the exception of Gramophone Ltd. -
£5.5.0 for standard records - £7.7.0
for Amberol records - not less than
£100 per annum - £40 to be paid on
signing agreement which is to be
counted as part payment of future
fees - 3 masters.

Formby, George - July 27th, 1909 - 1 yr. -
option 1 yr. - cylinders only - 2 mas-
ters - £7.10.0 for standard - £11.5.0
for Amberol - not less than £60 per
annum. Contract finished.

Galeffi, Carlo (baritone) - March 1st, 1910 -
1 yr. - no option - 2 masters - 10
sels. - £250. Finished work for yr.

Galvany, Maria (soprano) - Nov. 1st, 1909 -
1 yr. - option 1 yr., 3 months' notice
- both - 2 masters - 10 sels. - £500.
Finished 1st yr. - finished 2nd yr.

Giorgini, Aristodemo (tenor) - Feb. 15th,
1910 - 1 yr. - option 1 yr., 3 months'
notice - both - 2 masters - 10 sels. -
£320. Finished.

de Gregoris, Franco (tenor) - Sept. 21st,
1910 - 1 yr. option 2 yrs., same terms,
1 month's notice - 12 sels. - 2 mas-
ters - exclusively discs and cylinders
- 300 frcs. [\$57.90] per sel. Fin-
ished 1st yr. Finished 2nd yr.

Godono - Oct. 1st, 1910 - 1 yr. - 450
frcs. per sel. - 2 masters. Paid off.
Did 3 sels. - (duets).

Garibaldi, Luisa (m. soprano) - Oct. 13th,
1910 - 1 yr. - no option - 10 sels. -
2 masters - exclusive - £24 [?] per
sel. - return fare Milano. Contracted
2nd yr. - increase in money per sel.

Hensel (tenor) - July 21st, 1910 - 3 yrs. -
no option - both - 1 master - 10 sels.
- 200 mrks. [\$47.60] per sel. Fin-
ished 1st yr.

Heim, Melitta (soprano) - June 24th, 1910 -

2 yrs. - option 2 yrs., 6 months' no-
tice - both - 2 masters - London-Paris-
Berlin-New York - 10 sels. - 2,000
mrks. - if option exercised artist re-
ceives 3,000 3rd. yr. Made 5 sels.
Berlin on cylinder. Finished 2 yrs.

Kraus, Ernest (tenor) - Oct. 15, 1909 - 3
yrs., 6 months' notice - cylinders
only - 2 masters - 10 sels. - 800
mrks. per sel. - duets 400 mrks. per
sel.

Koraleck, Paola (soprano) - Feb. 8, 1910 - 2
yrs. - option 1 yr., 3 months' notice
- not exclusive - both - 2 masters -
6 sels. - London-Paris-Berlin - £80.
Finished 1st yr.

Knote, Heinrich (tenor) - April 1st, 1910 -
3 yrs. - no option - both - 2 masters
- 15 sels. - 1,000 mrks.

Kurtz, Selma (soprano) - Jan. 1st, 1910 - 2
yrs. - no option - 2 masters - 5 sels.
- 12,000 kronen. Finished 1st yr. Can-
celled.

Karola, Ameilia (soprano) - July 15th, 1910 -
2 yrs. - no option - both - 2 masters
- 5 sels. 1st yr., 10 2nd - London-
Paris-Berlin - 400 frcs.

Kaschmann, Guisippi (baritone) - July 20th,
1910 - 1 yr. - 5 sels. - 2 masters -
exclusive - disc and cylinder - £125
pro rata if desired - return fare
first class from place of departure to
London or Paris but not more than the
return fare to Milano-Paris-London -
option on 1 yr. more with 3 months'
notice.

Labia, Maria (soprano) - Jan. 1st, 1910 - 3
yrs. - no option - 2 masters - 8 sels.
- 1,000 mrks. per sels., 10% agent.
Finished 1st yr., finished 2nd yr.

Lichtenstein (tenor) - Oct. 15, 1909 - 3 yrs.
- 2 yrs. option, 6 months' notice -
both - 2 masters - 10 sels. - 100 mrks.
sel. - 10% agent. Finished 1st yr. -
8 on second yr. finished.

Lauder, Harry - April 10th, 1907 - 1 yr. -
option for 5 yrs. - any song we wish -
6 visits a yr. - £500 per annum, to be
paid in equal quarterly installments,
£125 on April 12th, July 12th, Oct.
12th and Jan. 12th - exclusively for
cylinders - 2 masters - option must be
exercised each yr. on or before March
10th. On May 13th, 1909, price per
year was raised to £600, on account of
Amberol records, to be paid in equal
1/4 installments of £150 on dates as
above.

Marini, Luigi (tenor) - April 23rd, 1910 - 2
sels. - 1 yr. option, 3 months' no-
tice - both - 2 masters - 12 sels. -
£180. Finished 1st yr.

Magrini, Finzi - Sept. 13th, 1910 - 1 yr. -
option 1 yr., 1 month's notice - 10
sels. 1,000 frcs. each - 2 masters -
exclusive. Finished 1st yr.

6.

- Macnez, Umberto (tenor) - Oct. 25th, 1910 - 1 yr. - exclusive - no option - 10 sels. - 1 master - £40 sel. - 1st class return fare Milano. Finished.
- Openshaw, Violet (contralto) - Dec. 1st, 1909 - 3 yrs. - 12 sels per annum, either disc or cylinder - 3 masters - exclusive - 1st yr. £100, 125 pounds 2nd, 150 third yr. - 1st yr. 8.6.8 per sel., 2nd yr. 10.8.4, 3rd 12.10.0. £5 per duet - option 2 yrs. - terms of 3rd yr. - 3 masters.
- Patino - April 12th, 1910 - 1 yr., option 1 yr., 3 months' notice - both - 2 masters - 10 sels. £60. Finished. N.G.
- Pleasants, Jack - Oct. 11th, 1909. Contract starts Aug. 9th, 1909 - 6 sels. - per annum - exclusive cylinders only - £40 per 6 sels. - option for further yr. at 1 month's notice. If more than 6 sels. are sung £6.6.0 to be paid per each additional sel. - 3 masters. Finished 1st yr.
- Pike, Ernest - July 25th, 1909 - 1 yr. - option 1 yr. - cylinders only - 3 masters. Not less than £144 per annum. £7.4.0 for standard and £10.0.0 for Amberol - quartets £4.0.0 - duets £5, these sums not to be included in £144 but must be counted separate from amounts paid for solo work.
- Rappold, Marie (soprano) - April 1st, 1910 - 3 yrs. - no option - both - 2 masters - 8 sels. - London-Berlin-Paris - 3,000 mrks. - 5 duets to be sung at 300 mrks. per sel. Finished 1st yr. Made 8 cylinders in Berlin, 10 specials in Paris.
- Rasponi, Romano (baritone) - Oct. 28th, 1910 - 1 yr. - option 1 yr., 1 month's notice - exclusive - 2 masters - 10 sels. at £14 per sel. - 1st class return fare Milano. Finished 1 yr.
- Soomer (baritone) - Oct. 15th, 1909 - 3 yrs. - option 2 yrs., 6 months' notice - both - 2 masters - 12 sels. - 4,000 mrks. Finished 1st yr.
- Slezak - Special agreement made in America. Made 18 specials Paris - 15 cylinders (4) London.
- Salvaneschi, Attilio (tenor) - Feb. 8th, 1910 - 1 yr. - 1 yr. option, 3 months' notice - both - 2 masters - 12 sels. - £160. Finished 1st yr.
- Scadiani, Angelo (baritone) - Jan. 20th, 1910 - no option - free - 2 masters - 6 sels. - London-Berlin-Paris - £20 per sel. - both.
- Stabile, Mariano - April 12th, 1910 - 3 yrs. - no option - both - 2 masters - 10 sels. - £60.
- Tagorini, Giorarini (tenor) - April 15th, 1910 - 1 yr. - option 1 yr., 3 months' notice - both - 2 masters - 10 sels. - £80.
- Van Hulst (tenor) - Jan 1st, 1910 - 1 yr. -

optional 1 yr., 1 month's notice - both - 2 masters - 10 sels. - 2,000 mrks. Has furnished 5 sels. Berlin on cylinders.

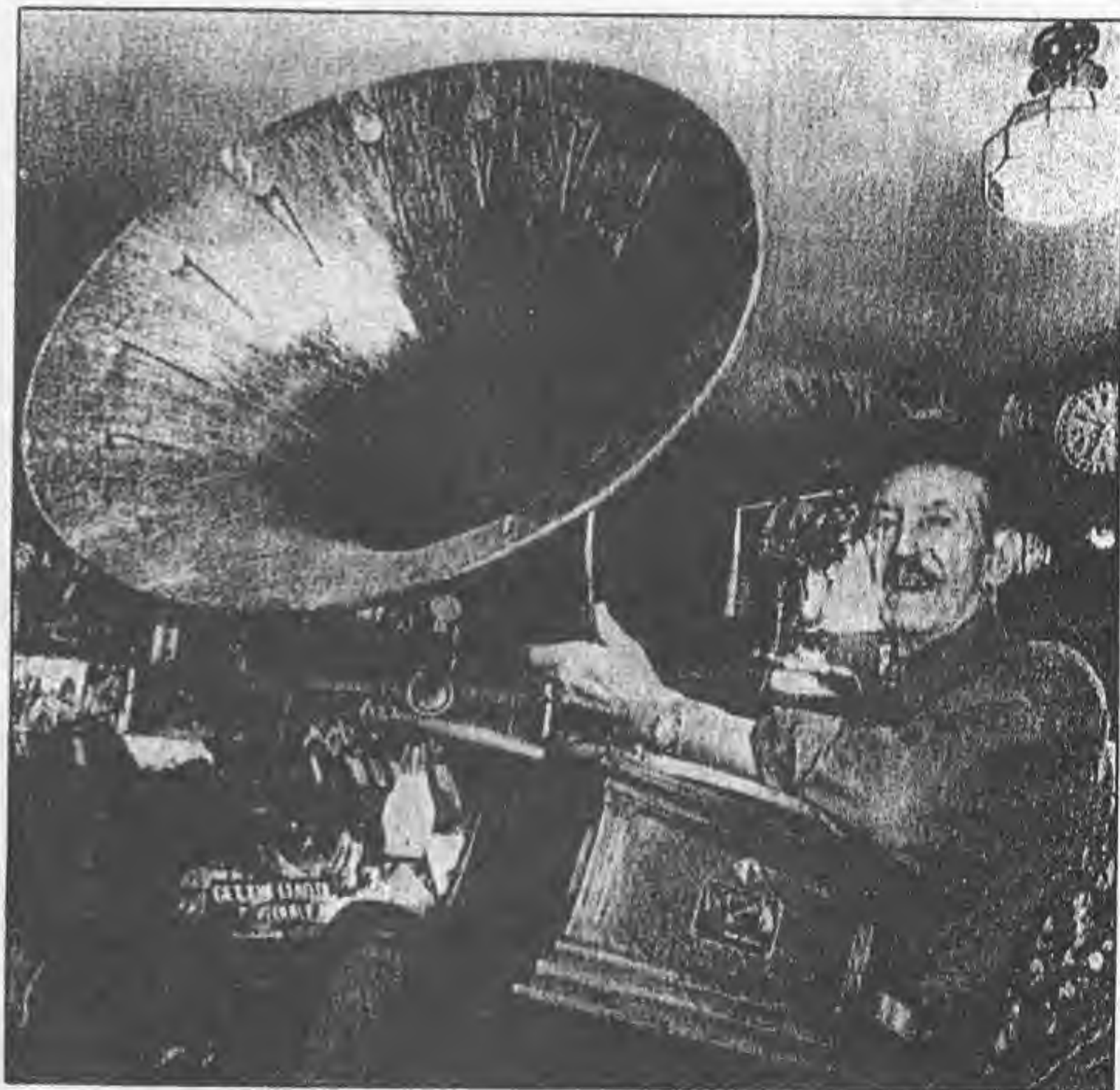
Vogelstroem, Fritz (tenor) - 2 masters - 5 sels. 600 mrks. - return fare Manheim to Paris. Finished.

Ventura, Elvino - Sept. 10th, 1909 - 3 yrs. - exclusive - both - Berlin-Paris-London - 15 sels. per annum - 300 frcs. per sel. - all 15 sels. at one visit - 2 masters - option for further 3 yrs. on giving 6 months' notice and on condition that artist receives £20 per sel. Finished 2 yrs.

Walker, Edith (soprano) - June 1st, 1910 - 3 yrs. - no option - both - 2 masters - 10 sels. 10,000 mrks [\$2380] - 10% agent. Made 2 selections.

White, L. Carolina (soprano) - June 18th, 1910 - 1 yr. - no option - both - 2 masters - 10 sels. - £160. Finished.

HORN APLENTY



An old Victrola is displayed by Cecil Kincannon, who found the phonograph in the Martinez town dump. The Victrola trademark, a dog listening for "His

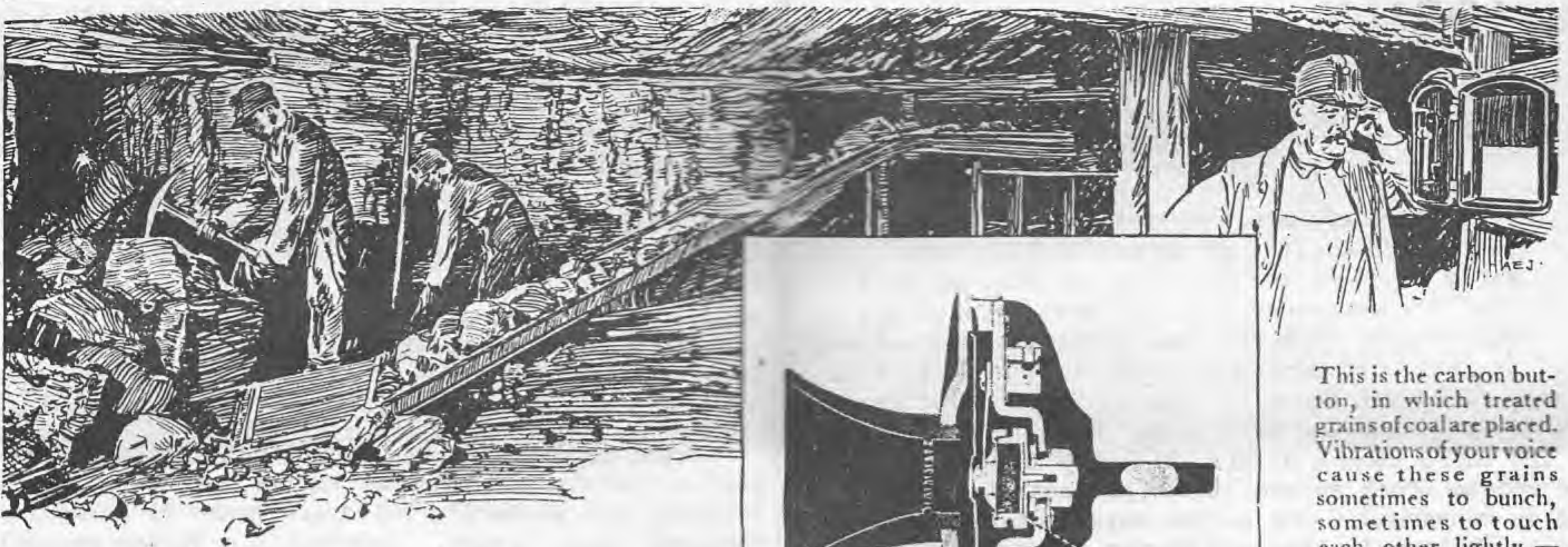
Master's Voice," is on the side of the record player, testifying to a time before boom boxes and Walkmen. But they too will eventually be found in town dumps.

Above we reproduce a photo from the November 22, 1990 San Francisco Examiner sent to us by Bill Knorp. It is amazing to think that a Victor V would wind up in the town dump in this day and age -- especially, as Bill points out, since the town of Martinez is loaded with antique shops!

+ + + + +

R. J. Wakeman, also of California, contributes the ad at the right from the April 1924 The American Magazine, and we hope our printers are able to keep what little detail there is of the repeating phonograph. This is evidently an electrically-driven mandrel, and we would guess that specially recorded Blue Amberols were used to repeat the test numbers.





Coal

— in your telephone *

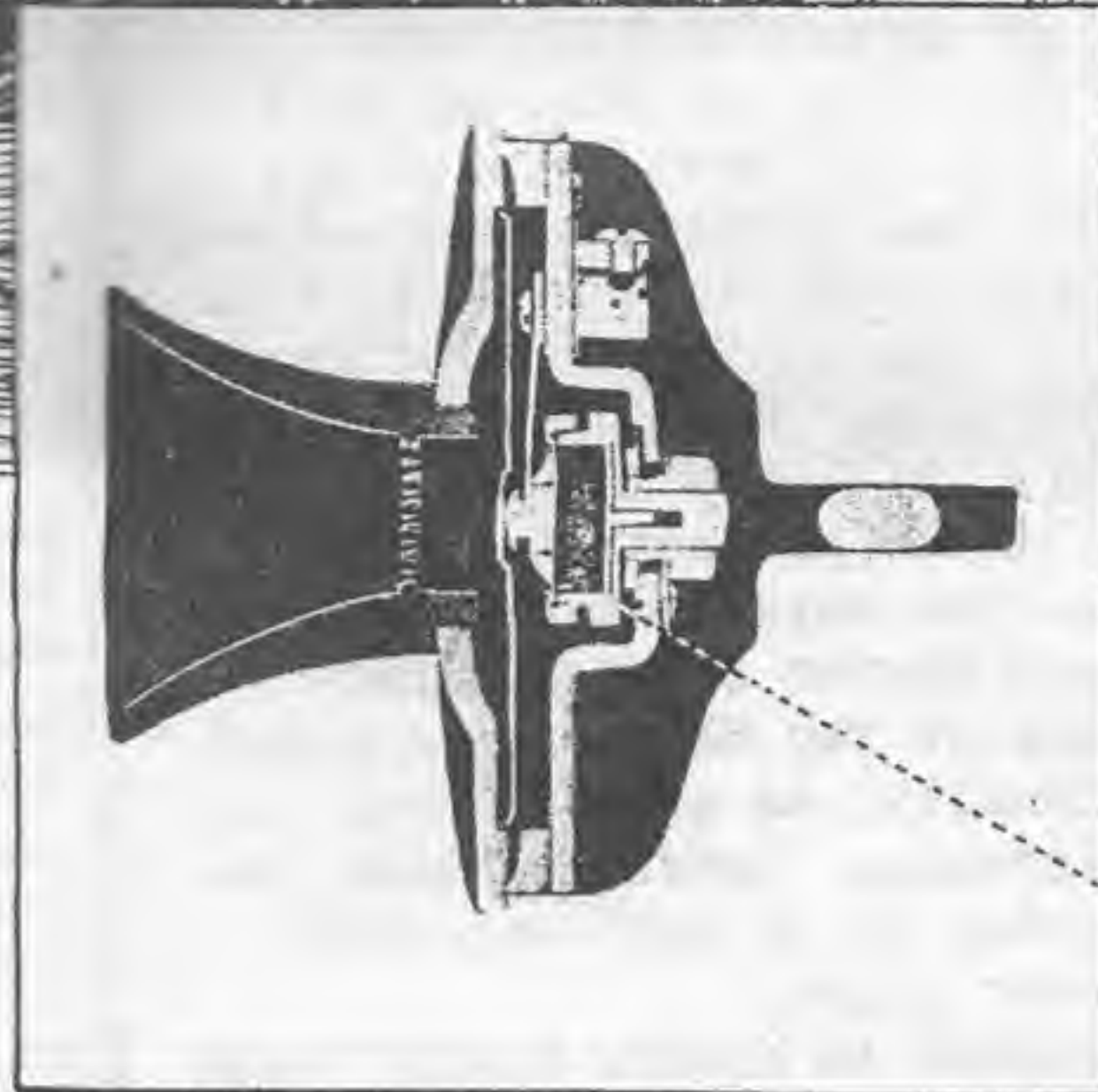
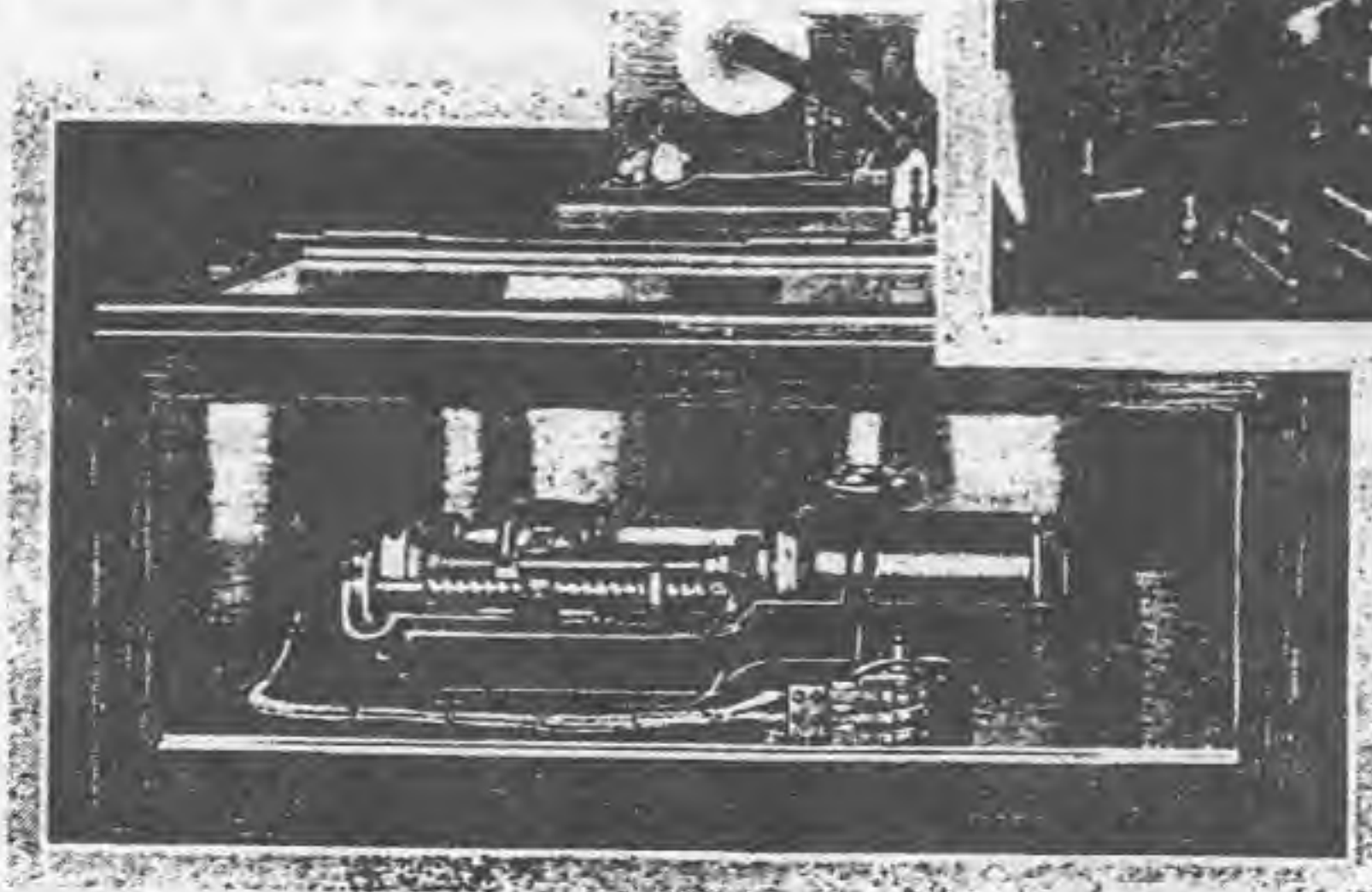
Coal, selected with painstaking care and subjected to a series of special treatments, becomes in the transmitter the very vocal chords of the telephone.

This treated coal offers a means of translating into electrical impulses the vibrations of the voice and even the inflections and mannerisms peculiar to any one voice.

Skill of a high order is essential in making the carbon button and indeed all of the 201 individual desk telephone parts. This craftsmanship has been a Western Electric standard ever since 1877.

**No. 7 of a series
on raw materials.*

To make sure that the carbon button is filled right and that the whole transmitter has been properly assembled, phonographs like this repeat the phrase, "1, 2, 3, 4, 5," many thousand times into the mouthpiece.



The telephone transmitter in cross-section. Your voice sets up vibrations which are carried through the treated coal particles; thence as electric currents over the wires.

This is the carbon button, in which treated grains of coal are placed. Vibrations of your voice cause these grains sometimes to bunch, sometimes to touch each other lightly — offering a constantly changing path for the voice currents.



Weighing the grains of coal that go into the carbon button. A skilled operative, using a chemist's delicate balance, checks the amount which this button contains.

Western Electric

SINCE 1869 MAKERS OF ELECTRICAL EQUIPMENT

Curiosity

Corner

Rhapsody in Blue: The Rest of the Story

by Martin Bryan

There are minor variations to the story, but basically it goes something like this: early in 1924, Ira Gershwin was reading in a New York newspaper that his brother, George, was working on a new jazz concerto commissioned by Paul Whiteman, which was to be premiered in February. This was incentive enough for brother George to get to work, and in three weeks' time he had outlined the basic themes of his "Rhapsody in Blue." Arranger Ferdie Grofé scored it for orchestra, and soon it was in rehearsal. One source says that during rehearsals, Whiteman's lead sax player began fooling around with the opening notes of the Rhapsody; instead of playing the notes individually, as scored, Ross Gorman connected them in a glissando. Gershwin liked the effect so well that he insisted it be kept in...and it's been played that way ever since.

Paul Whiteman's "Experiment in Modern Music" took place at Aeolian Hall in New York on the afternoon of February 12, 1924. By several accounts, it got off to a slow start and soon went downhill. It was a long program, beginning with a ten year retrospection of the development of "modern" American music, including the "Livery Stable Blues." Ailing Victor Herbert contributed to the program with what proved to be his last composition, "A Suite of Serenades," but even this apparently added to the audience's boredom. Looking

back over several decades, we collectors wonder how contemporary audiences could be bored with the syncopated tunes of the teens and twenties, but evidently the audience at the Aeolian premiere was more accustomed to the symphonic complexities of Richard Strauss and Igor Stravinsky. One version even has people walking out half-way through the concert.

Suddenly, George Gershwin sat down at the piano, Ross Gorman began his now-familiar introduction, and the audience was electrified. Those few in attendance heard for the first time the "Rhapsody in Blue," which will forever be an American classic, and the concert was saved --- at least, that's what the musicologists lead us to believe.

* * *

Four months go by. We know that Whiteman repeated the concert in other cities, and eventually the Rhapsody and Herbert's Suite are heard by several thousand music lovers. Eventually a Victor recording date was arranged -- a time when both the augmented Whiteman orchestra and composer Gershwin are available for a recording session. The "Rhapsody in Blue" was waxed for the first time, with Gershwin himself at the piano, on this June 10, 1924 session. It was issued on a seldom-found 12" Victor blue label record, #55225. Victor Herbert's Suite was recorded the following day, and is equally uncommon. (Edison also recorded the "Suite" shortly thereafter, but only parts 1 & 3 were ever issued!)

55225 12-in. list price \$1.50	Rhapsody in Blue—Part 1 (Gershwin-Arr. by Grofé)	Paul Whiteman and His Concert Orchestra
	Rhapsody in Blue—Part 2 (Gershwin-Arr. by Grofé)	Paul Whiteman and His Concert Orchestra

This number, with Paul Whiteman's concert orchestra (a much larger organization than the dance orchestra), the composer himself at the piano, is probably the most fiercely-debated composition in contemporary American music. It has been called the first American attempt to apply a popular idiomatic style to the larger forms of music, and to use not only the themes of popular music, but the instruments commonly used in presenting it. Critics will see in it "influences" from half a dozen master-composers; simple listeners will enjoy its combination of broad humor and sentiment. Themes from George Gershwin's songs and fox trots, whistled today on everybody's lips, are ingeniously wrought into an ambitious-sounding concert ensemble. Some parts are of notable romantic beauty, others (like the opening saxophone-laugh), are in the purely comic spirit. The Stairway to Paradise, and other celebrated dance melodies,—these things, originally half burlesque, now presented in almost symphonic form, help to show once again that in music, the "theme is little, and the treatment all." However, time and you must decide between you.

Victor's original description of the "Rhapsody in Blue," from the pen of a noncommittal copy writer. Though recorded in June, the record wasn't officially announced until October.

The original Victor recording of the "Rhapsody" was apparently very close to Gershwin's own idea of jazz orchestra and piano (though technically, there is little "jazz" in the arrangement). The acoustic recording has a crisp, small-ensemble sound to it, with a freshness and excitement which could only come with a composition barely six months old. (Much of this original concept was lost until a few years ago when Michael Tilson Thomas conducted a session with the Columbia Jazz Band, accompanied by a reproducing piano using Gershwin's own roll of the solo piano part; Columbia lp #XM 34205.)

The popularity of the Rhapsody grew, and in less than three years the Whitemans and Gershwin were asked to re-record the piece electrically; the result was Orthophonic record #35822. This version was much heavier and "symphonic" in nature. The number remained in the catalogue for several years -- probably available on special order until the end of the 78 era.

Now here's where we 78 collectors come in. If the Victor files and Brian Rust's books are correct, the first thing recorded at the original acoustic session was part 2; the Why's and Wherefore's for this are unknown. There were two takes made of this part



(remember this!), but only the second take was approved for release on #55225. The session then went on to record part 1.

* * *

Sixty-six years later, The New Amberola Graphic received a letter from one of its readers who said he had a very unusual copy of the electrical remake (#35822). Bill Shaman reported that his copy was a later pressing and had an ACOUSTIC master for part 2! To further complicate matters, reader Shaman claimed that his part 2 was different from the original 1924 issue!!

We have in our collection a mid-WW II pressing of the same record and were able to confirm Bill's claim. We don't know exactly when it happened, why it happened, or how long these pressings existed; but at some point RCA pulled out the wrong stamper for the back side of the "Rhapsody." They even added the catalogue number 35822 to the wax, but it is clearly not an electrical recording. There is no encircled "VE" in the wax, or a take number either. And yet, as Bill Shaman noted, this acoustic master is definitely different from the 1924 issue. For one thing, there is a five second time difference between the two; there is also about a 1/16 of an inch difference between them in the width of the grooves. One might conclude that this is a dubbing of the original version, but there is also an audible difference between them (the most notable to our ears was during the very last piano phrase, when Gershwin hits a minor clunker on the originally issued version).

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So what does this leave us with? Here's where this all comes together, so stay with me! Apparently the unissued take 1 of the 1924 session was inadvertently used on some of these later pressings of #35822. Remembering that part 2 of the composition was actually recorded first, and that take 1 was rejected at that time in favor of take 2, what we have is this: almost 20 years after its premiere, the WORLD'S FIRST RECORDING of a portion of Gershwin's "Rhapsody in Blue" finally got issued -- by mistake!

"And now," as that bombastic radio commentator would say, "you know the r-r-rest of the story."



HERE & THERE

Movie goers! Did you notice the Edison model C-2 radio-phonograph combination in an early scene from "Mr. and Mrs. Bridge"? Mr. Bridge found solace in the strains of Nelson Eddy about 1937 after a long day of work. As the story progressed, the Edison had been subtly replaced by the early 1940s with a more modern instrument. Later, in a scene in the attic with his son, what do we see in the background? The Edison C-2!

Recently we took a tour through the Edison National Historic Site in West Orange -- an activity we never tire of. It was a pleasant Sunday afternoon, and the tour of over 40 was the largest group we had ever been a part of there. All went well until we got to the phonograph display. There we were told that the Amberola 30 came out in 1907; that Edison's discs were the first two-sided records on the market; and that theirs were only 10" wide, while "other brands on the market, like Victor, were about fifteen inches wide"! We are bothered by such blatant misinformation, especially from tour guides who are Department of the Interior employees, and not just Sunday afternoon volunteers. Furthermore, while most of the 40-50 on the tour won't remember everything they saw and heard, a few will -- and the misinformation will continue to be passed on.

In our last issue we reproduced a 1928 for Brunswick's line of toilet seats. This caught many readers by surprise, and one writer wondered facetiously if these seats were recycled from unsold art style phonograph cabinets of the early 1920s! Herman Paikoff wrote to tell us about the sale of Brunswick's musical division to Warner Bros. Pictures on April 9, 1930. Apparently Brunswick continued to find the sales of their non-musical items profitable, and the brothers Warner were specifically restricted from "directly or indirectly engaging in or being interested in the manufacture or sale of billiard and pocket tables, bowling alleys and toilet seats." So that's why collectors have never come across Warner Bros. toilet seats!

U R G E N T R E Q U E S T !

We have experienced some problems with mail delivery of the GRAPHIC to certain sections of the country, even though second class mail is supposed to have priority right after first class. The last issue took up to three weeks to reach some regions (Bakersfield, CA, Brooklyn, NY, and Portland, ME were particularly hard hit), while a subscriber in Oregon received his copy in three days. We are told that U.S. delivery should be complete in three to five days.

We regret that this issue is a bit tardy; at this writing it looks as though the GRAPHIC will go out on May 8 or 9. Keeping this in mind, would you drop us a postcard if yours seems to have taken an unusually long time to arrive, and let us know the exact date when it did? We want to pinpoint these trouble spots and have our regional post office investigate.

AD LIB:

A look at "commercial" recordings
from the first half of the century

— by Kurt Nauck

In the last issue we presented the first of two Columbia "Personal" advertising records. You will recall that the Hummingbird Hosiery Mills' Mr. Fred was a nervous and untrained speaker.

The Brach's record, on the other hand, is much more polished. As befitting America's largest candy manufacturer, Mr. Brach seems to know what he is going to say, and he says it. Mr. Stempfel, the advertising manager, provides just the right degree of pressure, guilt, and persuasion to make me mad. Today, Mr. Stempfel would probably be selling health insurance over the phone!

You, Too, Can Make a Phonograph Record

This unique plan enables one to preserve, for all time, a record of the actual speaking or singing voice, or any musical accomplishment. It is as easy as it is to speak into the telephone.

We record every kind of Personal Record such as speeches, short sermons, piano, violin, accordion and vocal solos, duets, trios, quartets, jazz orchestras, instrumental trios, instrumental quartets, etc.

The records would be made for you and you in turn could sell them or dispose of them in any way you choose.

Photographs mean much to us but how much more you would value a reproduction of the human voice. Why not make a Personal Record as a cherished gift for your family and friends? This necessitates recording in either our New York or Chicago laboratories.

For complete information address:

PERSONAL RECORD DEPARTMENT

Columbia Phonograph Co., 1819 Broadway, N. Y.

Columbia's ad for "personal" recordings
in their 1925 catalogue

The Brach's Candy Advertising Record

Personal Record 117-P, Mx. #170305/170306

Side one: Emil J. Brach, President of E.J. Brach & Sons:

A Greeting to Our Retailers

This is the sales department of E.J. Brach & Sons, Chicago, world's largest makers of popular priced specialties and distinctive bars. We take the liberty of introducing to you our president, Mr. Brach, who wishes to offer you his personal greeting. All right Mr. Brach, we know you don't like to make speeches, but try your luck on this Columbia Harmony portable phonograph.

Well folks, times have certainly changed. About twenty-five years ago, when my two sons and I first opened this small retail candy kitchen in Chicago, I used to call on all our customers personally. Today we are serving over 150,000 independent retailers and it would take a faster man than I am to call on every one of you personally, although I wish I could accomplish this feat. So I just wanted to use this modern phonograph to thank you for the good will and the many favors you are extending to our boys on the road and to our house. Some of our customers may have the wrong idea about our company. It is true that we have developed a very large nation-wide candy business. But we are not one of those heartless monster corporations that tries to dominate the field of business.

We have a very happy family spirit. My sons and I are still active in the business and still have many of the loyal workers that started with us as young men and women over twenty years ago. We are all trying very honestly to give our customers the finest, the purest and most wholesome popular priced candy specialties in America. It is important to remember that Brach candies are absolutely pure and that you personally can recommend and guarantee Brach candies to all the mothers and fathers who visit your candy department. We are enjoying a wonderful business this summer because we are now shipping our candies in sealed fresh containers which have put an end to all stale, sticky and dried out candies in the candy departments of our customers.

Tell me, don't you ever come to Chicago? When you do, won't you please give us a few hours of your time to show you the cleanest, most efficient candy plant in America today. Please be sure to bring the wife and the kiddies. But, er, it will be their fault if they eat too much candy! I am sure this big, spotless candy plant with its thousands of workers all clad in white and with the wonderful time saving machines will make you a Brach customer for life. I wish once more to thank you for your goodwill, and to assure you of our deep personal interest in the success of your business. I ask you to believe that we are square dealers, simple human folks, as you find them the world over and that we are always eager to correct and apologize for any mistakes that we may make. It is kind of you to listen to this record and I thank you deeply. Greetings and good luck to you!

Side two: Theodore Stempfel, Advertising Manager:

Music and Candy are Sweethearts

This is the sales department of E.J. Brach & Sons, Chicago. Did you hear Mr. Brach's speech on the other side of this record? He certainly hates to make speeches, but we begged him to try it anyway. He's pretty good at that, don't you think? That's a fine looking phonograph our salesman's carrying around, isn't it? Or is it all scratched up? You know, these Brach salesmen hit some pretty big bumps now and then. But oh, boy, that's nothing to the bumps they get when some customer won't order! Anyway, the phonograph we are saving for you will be perfect. You've never seen this phonograph before, have you? Well, it is positively the last word in portable phonographs. It's made by the best portable manufacturer. They tell us that they are the largest makers of phonographs in the world. And since we claim that we are the largest candy makers we just had to get together with them. We are offering this phonograph in combination with some of our faster selling candy specialties, all packed, sealed fresh, at a truly sensational combination price. This is a Columbia Harmony portable phonograph; that's a mouthful, but it means that all the latest and newest features developed in the phonograph industry have been combined in this machine. Ask our salesman about this combination offer. Get busy Mr. Brach salesman, and let's see you talk it up.

Listen folks. Music and candy just naturally sort of go together. Music is candy's best girl. They both make people happy. Here's our idea about this phonograph. You can sell it for 25 or 30 dollars, but it will do you more good to use it right in your store. Keep the music going, and you'll cheer up the atmosphere which makes it easier for your customers to spend their money. Did you ever see a grouch spend money? Not on your life! But put on a bright cheerful tune, and watch everybody smile and tap time with their toes! Look at what you can do with this machine. It handles

(cont. bottom of next page)

The Photo Gallery

Gone are the days when a mother and daughter would pose beside their new phonograph! These two ladies don't look to cheerful, but perhaps this was a time exposure (note the strong window light), requiring them to hold a pose for an extended period. The phonograph is an Edison Diamond Disc model C-150; but how did they keep that doily from sliding off?? Our thanks to Jerry Donnell for sharing these two glimpses from the past.



just like a suitcase. You can cheer up your customers during the day and cheer up your family at night. You can take it on a camping or fishing or automobile trip and put real cheer into each day of your life. This machine will stand wear and tear and is our unqualified first choice after looking over all the models on the market. Would you like to hear a tune? Alright, let's cut out the speeches and have some music. Hey there, Mr. Brach salesman; get busy and give this merchant a real tune with our compliments.

I would be very interested to hear from any readers about other advertising records in the Columbia P series. Also, I am earnestly seeking information you might have regarding Durium recordings (other than the standard Hit-of-the-Week records). If you have any Durium records, any size, foreign or domestic, please contact me with the specifics. I had planned on covering Duriums in this issue, but I found so much unpublished material that I decided to

see if I could gather enough to do a short discography. I am also planning research on Talk-O-Photo, Talking Book Co. "shaped" kiddie records and Flexo/New Flexo. All help will be appreciated!

Kurt & Diane Nauck
1940 E. Allegro
Houston, TX 77080
(713) 468-3472

* * * *

Kurt and Diane sell collectors' records through periodic mail auctions.



(Do you have yours yet? See advertising section!)

SCIENTIFIC AMERICAN.

MUNN & COMPANY, Editors and Proprietors.

PUBLISHED WEEKLY AT
37 PARK ROW (PARK BUILDING), NEW YORK.

O. D. MUNN, S. H. WALES, A. E. BEACH.

The American News Company, Agents, 121 Nassau street, New York
Messrs. Sampson Low, Son & Co., Booksellers, 47 Ludgate Hill, London
and are the Agents to receive European subscriptions or advertisements
for the SCIENTIFIC AMERICAN. Orders sent on them will be promptly attend-
ed to.
Messrs. Trubner & Co., 60 Paternoster Row London, are also Agents
for the SCIENTIFIC AMERICAN.

XVI., No. 18....[NEW SERIES.]....Twenty-first Year.

NEW YORK, SATURDAY, MAY 4, 1867.

Just two years after the American Civil War, and more than ten years before the invention of the phonograph, a Scientific American writer penned his thoughts on such a device. While much of this article is speculative and theoretical, some of the writer's understanding and applications are downright uncanny -- note his prediction that books might be read to (and by) the phonograph. More than a century later, books on tape have become very "hot" at public libraries!

Even more important, however, is the writer's use of the terms "record" (as a verb) and "phonograph," making it unquestionably clear that Thomas Edison did not coin the latter word. Did Edison read this issue of Sci Am? We have no way of knowing, but the next article in the issue was devoted to the dangers of the currently available forms of artificial light, such as gas and kerosene!!

This unusual piece comes from Walter Wick by way of reader Ken Woodbury.

PHONOGRAPHY AND PHOTO-PHONOGRAPHY.

The query is not now to be raised for the first time, whether human speech may not be made to record itself. Yet it is in reality a novel question, for we have as yet but vague hints of the possibility, and scarce a hint of the process. Among these hints, the first is the perfectness and definite laws of echo. Since a screen may be erected over against a speaker which will "report" or throw back a *fac simile* of his words, as a likeness is thrown back from a camera--and that by an analogous process, only coarser, *i. e.* the vibrations of a more sensible fluid--why may not the one likeness be embodied and fixed in some way as well as the other? Why may not forces which rebound with such wonderful precision, be brought to make equally precise impressions? Why not a sensitive preparation to be fixed by rays or pulses of sound, as well as of light? If this be attainable, there is evidently no difficulty in securing the reflection of the sounds upon it, in all their perfection and with intensified force.

The difference at once strikes us, that so far as we know, the action of acoustic vibrations is purely mechanical, whereas we have lately discovered that in light there is chemical or actinic power, besides the supposed mechanical action that affects the retina. But how do we know that the sensible effects of luminous and acoustic undulations, or either of them, are of a mechanical and not chemical nature? Who knows that the eye and the ear are not both laboratories, in which a chemical operation is performed in seeing and hearing, as much as in impressing shades upon a sensitive plate? Nay, is it not most probable, that seeing and hearing are or involve chemical processes, equally with tasting and smelling, breathing and muscular action? And if so, is there not probably some means of imitating the process and fixing its results in the case of hearing as of seeing?

Again, an apparent difference between the actual and the supposed art is that the one must in some way be bridged over into the other: the latter is complex, and includes both

the former and some *nexus* between them which is precisely the undiscovered element in the problem. But this is perhaps only a *prima facie* necessity, and thus the inquiry here branches off in two directions; on the one hand in quest of a point of contact between acoustic operations and visible phenomena, through which audible undulations may register their effects in visible symbols; and on the other, of a way for the acoustic impulses to be impressed upon secondary agents which shall give them back as the negative does, when properly called for and not otherwise.

If the latter were possible, a reciprocating pair of such agents, properly re-inforced in energy, could maintain the impulses and propagate copies of them *ad infinitum*, and thus the speech of an orator would be handed down to all time and all mankind exactly as it sounded from the lips. All books worth reading *verbatim* would be read to the phonograph by elocutionary experts, and thenceforth read by the phonograph to the hearing (not reading) public, who would thus be saved the labor of reading, and perhaps the art itself would go out of fashion. But it is hardly worth while to anticipate just now all that might be hatched out of such an egg as that. Less extravagantly, we may surmise that an arbitrary language of phonic symbols might be constructed in which dumb things could be made to utter a translatable echo of human speech.

There are some advantages obvious to phonography proper, compared with photography, as original questions. There is the wonderful ubiquity and uniformity of the acoustic undulations, precisely the same to an infinite number of hearers in an infinite variety of positions; whereas the undulations of light are confined to right lines of movement, and no one of them can impress more than a single objective point. There seems no more intrinsic difficulty in concentrating and intensifying the acoustic than the optical undulations, and if this were to become practicable, (by the aid, perhaps, of some imitation of the tympanum) it would follow that a system of acoustic reflectors and conductors could carry human speech not only to indefinite distances but to innumerable auditors. Practical attempts in the distant transmission of the voice are now going on in France, as our readers are aware. But leaving this aside, the fact that an acoustic wave takes effect in all directions and at all points, greatly facilitates the attempt to fix its effect. For, suppose a mechanical or chemical appliance to be invented, so delicately adapted that an individual acoustic wave would in some way make its characteristic mark. Let such sensitive points be brought into exposure and withdrawn in succession as rapid as the contractions of the stylo-glossus in speaking. Or let a surface of this character be covered with a moving protector having a single perforation which should traverse the whole in regular lines, at the proper speed. Every wave would infallibly find its proper objective point and make its mark in its proper order, and the intervals of sound between letters, words and sentences, would be shown with absolute precision by the unmarked spaces, as in print.

The sensitiveness of flames to the acoustic vibrations, on which we had experiments so interesting from Prof. Tyndall, of late, suggests the possible application of gases, incandescent or otherwise, for registering sounds in a variety of ways. Flames would be most naturally expected to register photographically; but they have also calorific, mechanical and chemical effects adaptable to the same purpose. Thus there are four distinct modes in which effects can undoubtedly be transmitted through flames from the sounds of the voice. If it be practicable to find adjustments of flame which shall respond distinctively to each vocal sound and interruption, and with corresponding rapidity, it would seem much easier to register those responses in some of the various modes that already suggest themselves.

Other conjectures might be made, but we have said enough to stimulate thought and inquiry upon the subject; and as that is all we had in view in setting out with these cursory speculations, they may be dropped at this point as well as at another.

PHONOGRAPH FORUM

George Paul

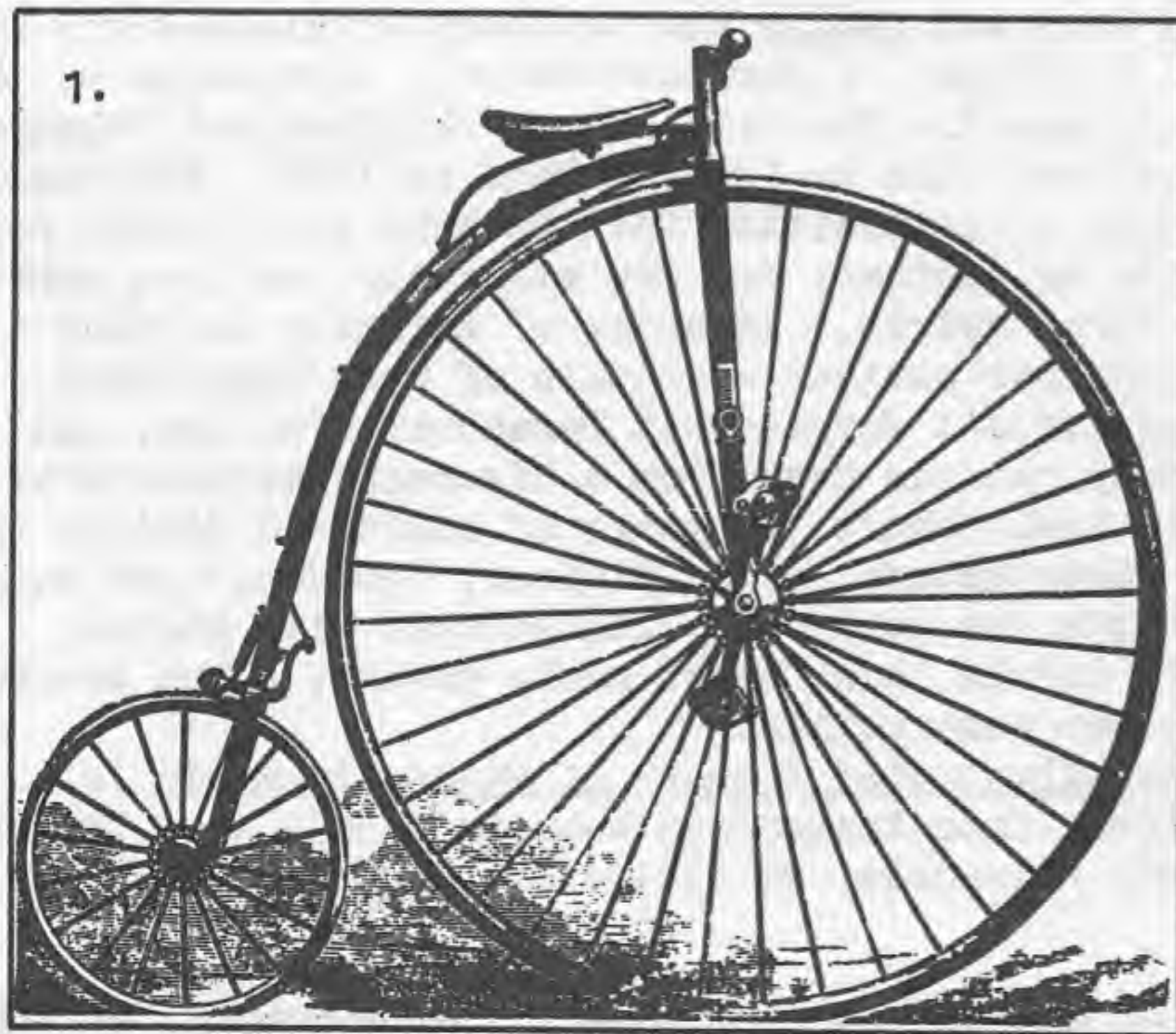
WHAT'S IN A NAME?

(An interesting historic parallel)

One of many little historical trivialities which phonograph historians refuse to leave alone is the origin of Eldridge Johnson's choice of name for his talking machine enterprise: "Victor." Frankly, this writer is perfectly resigned to the fact that he will never know why Johnson chose that name. Divergent "eye-witness" accounts, including two by Johnson himself, have relegated the point into the realm of permanent mystery. In the necessarily casual pursuit of the "answer," an unexpected twist to phonographic folklore was discovered. This occurred while investigating one of Johnson's own explanations: his fondness for the "Victor" bicycle.

The American bicycle industry enjoyed its most lucrative years during the 1890's. By the late nineties, during the time the talking machine industry was just gaining momentum, the bicycle industry was a virtual circus of offbeat designs, advertising hype, fierce competition, and price wars. This, along with the abandonment of bicycles for automobiles, resulted in an industry-wide disaster reducing the number of American bicycle manufacturers from 312 in 1900, to 101 by 1905. Not until the advent of radio would the talking machine business experience a disaster tantamount to the bicycle's sudden debacle at the turn of the century. With this in mind, let us briefly examine the events which precipitated the fall of the bicycle, and how those events may have contributed to the folklore of an industry close to our hearts: the talking machine.

In November 1877, one month before the invention of the phonograph, the Boston firm of Cunningham, Heath, and Co. became the first American importer of bicycles. At this time there were over 200 manufacturers of bicycles in England alone, producing what are today known as "ordinaries" (fig. 1). A large front wheel, usually 54" in diameter, was followed by a small

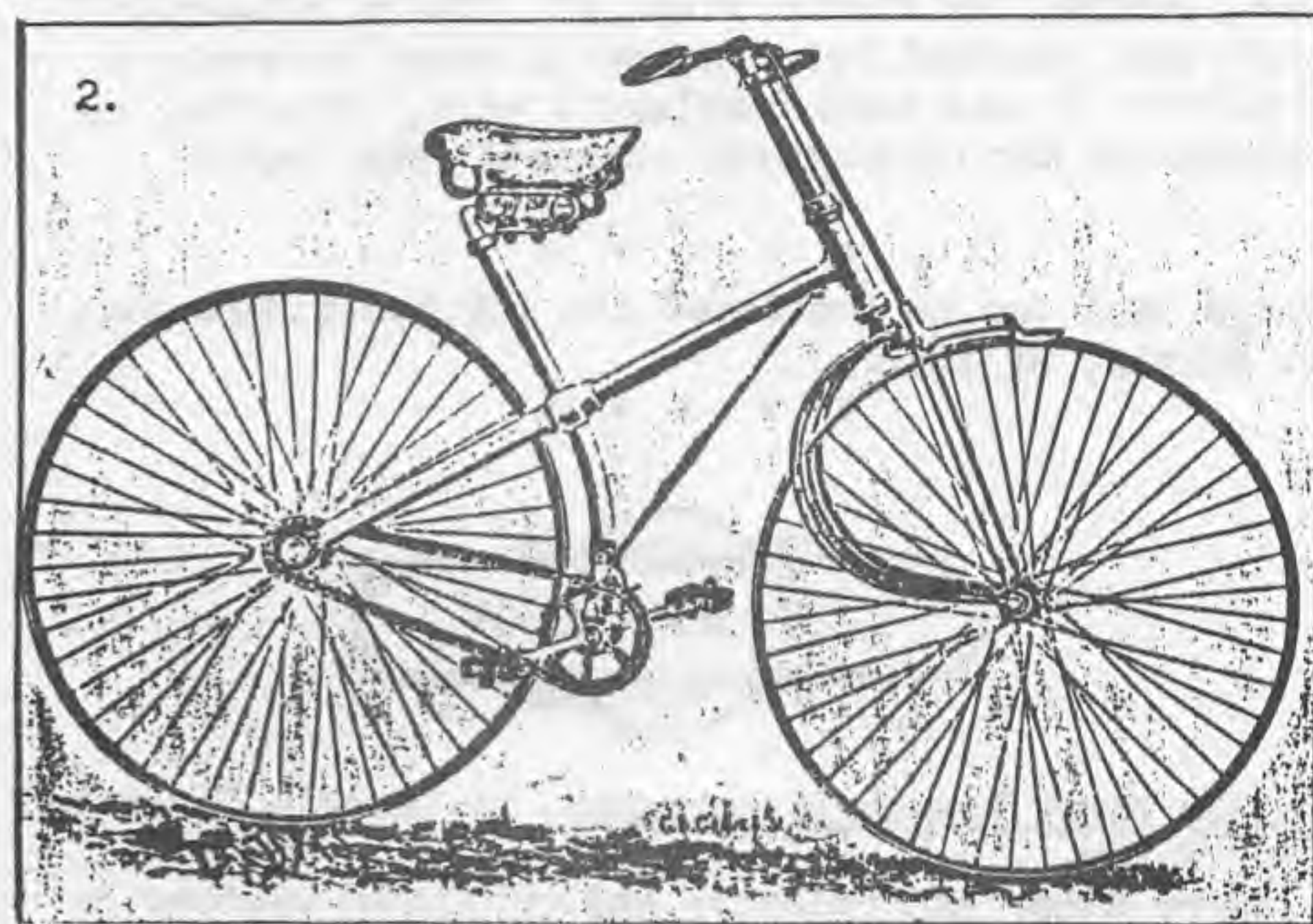


rear wheel, usually 14". The rider, perched over this contrivance, was capable of great speed and occasional accidents, ominously known as "headers." In spite of, or perhaps because of these dangers, the "ordinary" was a huge success.

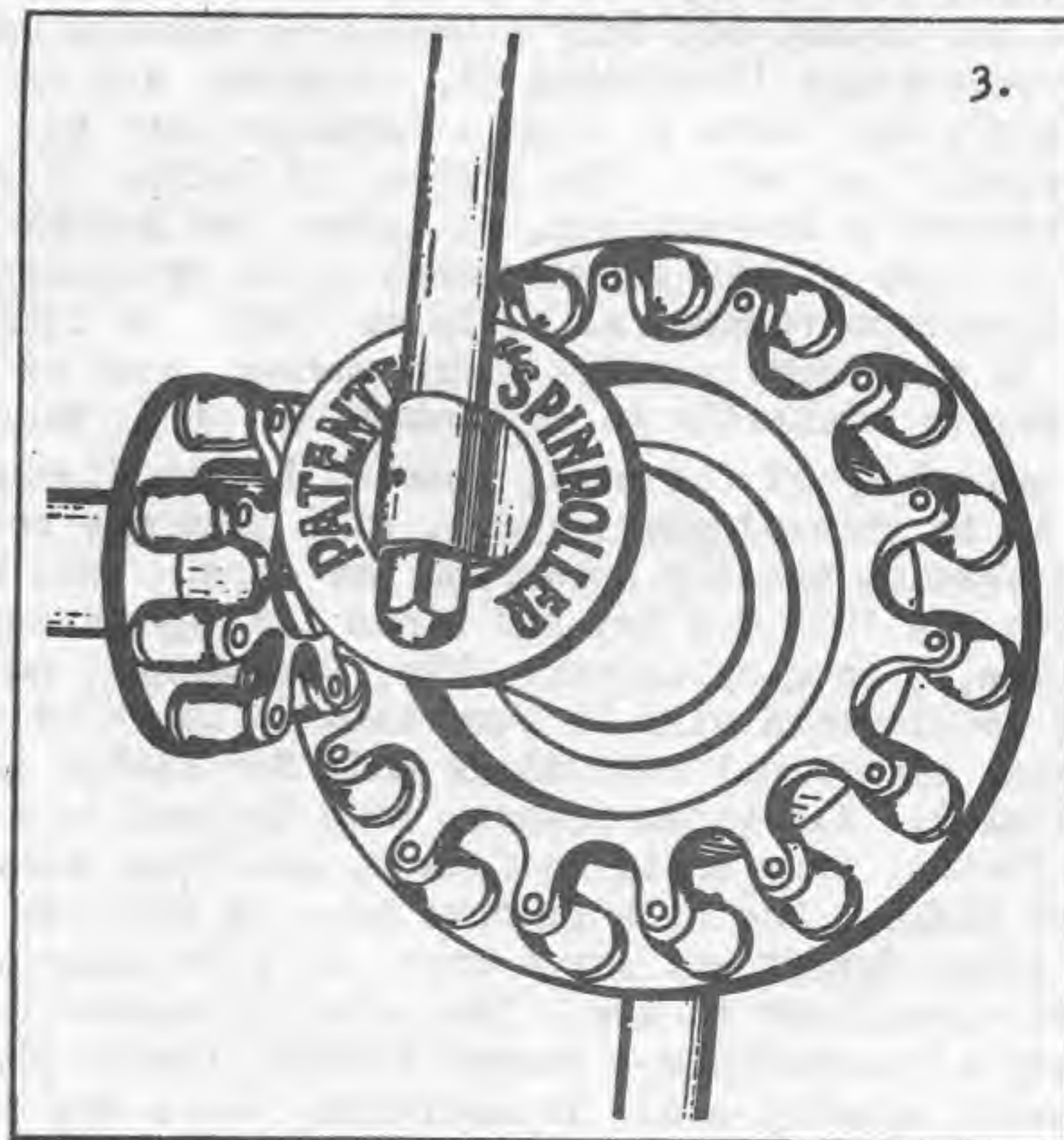
By mid-1878 the Pope Manufacturing Co. began its first American bicycle production by contracting with the Weed Sewing Machine Co. of Hartford, Connecticut to produce an ordinary which Pope named...the Columbia! Ten years later, a Graphophone of the same name would be produced in the factory of the Howe Sewing Machine Co. in another Connecticut city: Bridgeport.

In 1885, the Overman Wheel Co. of Chicopee, Massachusetts entered the competition by introducing its own ordinary: the Victor! Thus began bitter competition between products labeled "Columbia" and "Victor." This too would recur - in 1901, after a similar 7-year headstart by Columbia/Graphophone from the dissolution of the North American Phonograph Co. in 1894.

Both companies proved innovative; the Victor "Safety" of 1887 was the first "safety" bicycle (wheels of roughly equivalent size) offered by an American manu-



facturer (fig. 2). In 1890, the Columbia "Ladies' Safety" was the industry's first. In 1892 the Victor was the first to be equipped with pneumatic tires. (Prior to this time, all bicycles had solid rubber tires). In October 1897, Columbias were introduced with a bevel-gear "chainless" option. Victor did not market its own chainless until 1899, using a spinroller gear (fig. 3). Unfortunately, the Overman Wheel Co. was disabled by the price wars, and the Victor bicycle died in 1899.



Two years later a new corporation with the same name was formed - this time to market talking machines. New Victor-Columbia wars would result. The products,

of course, would be different, as would be the outcome. Victor, this time, would endure.

Although Victor Bicycles and Victor Talking Machines were prevented by circumstances from being sold side-by-side, such dichotomous enterprises were common at the time. The talking machine dealer's peak sales occurred during winter months, often leaving him relatively idle during warm weather. To offset and complement this seasonal demand, many talking machine dealers sold bicycles as well. In actuality, the reverse usually occurred: large sporting goods merchants often supplemented their business with talking machines and records. Iver Johnson was one of many to do this, aside from manufacturing bicycles! Just imagine the confusion, had the Victor Bicycles survived, in a shop selling Victor Bicycles and Talking Machines, and Columbia Bicycles and Graphophones!

But what of the origin of the name? Did Johnson indeed admire the Victor Bicycle? Did he subsequently modify his original inspiration in order to evoke a "winner"? Or was Leon Douglass's wife, Victoria, as charming as her photographs suggest? Who knows?

* * * * *

George Paul can be contacted at: 126 South Main St., Mt. Morris, NY 14510

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IN REVIEW

The Sir Harry Lauder Discography, by Darrell Baker and Larry Kiner.

Larry Kiner has recently had published another in his series of celebrity discographies with co-author Darrell Baker. This time the subject is the great Scottish comedian Harry Lauder.

Lauder's career, spanning several decades, was plagued by personal tragedies, and yet he always remained the professional performer. He was one of the few "celebrities" who could project much of his personality through the recording horn to an unseen audience, and the enormous sales of his Victor records attest to his popularity.

This new volume not only attempts to document all of his recordings (including LP, cassette, and CD transfers), but there is also a "songography" and "filmography" as well. The listing of Lauder films is particularly interesting, as Lauder was making shorts of some of his famous songs to be synchronized with phonograph records as early as 1904! In later years, he made some genuine sound movies, some of which may be available to collectors in video format.

The main body of the work, devoted to the discography, is in chronological order, with just one recording session usually appearing per page. This begins with his 1902 G & Ts, and winds its way through the Pathés, Edison cylinders, HMVs, Zonophones, and Victors (collectors will be surprised to learn of experimental electrical recordings made for Victor in early 1924!). All known issues, from England to the United States, from India to Canada, are then shown for each title. One nice feature here is that the book uses a large format and large type, so it's especially easy and convenient to use. The work is rounded out with many illustrations--record labels, Lauder photos, sheet music covers, etc. In addition, there are several indexes, as well as an amazing 10-page bibliography of magazine articles, books, reviews, and newspaper articles about the popular entertainer.

With any artists whose recorded work spans nearly

40 years, there are bound to be a few errors and omissions. For example, only one of the two documented vertical-cut Emersons, dubbed from Pathé is shown; a late issue of English Zonophone #634 using the American Victor master of "Roamin' in the Gloamin'" is omitted; a wax Amberol of "Breakfast in Bed" could not possibly have been recorded as late as October, 1913; and a "1942" photo of Lauder in front of an NBC microphone is almost certainly from an earlier era. Also, I am slightly annoyed that the authors have created non-existent corporate names such as "Edison Record Company" and "His Masters Voice Record Company Ltd."

However, the book is a milestone in its treatment of a single artist, and I hope we can look forward to more reference works of this caliber. The Sir Harry Lauder Discography has over 200 pages and is printed on acid-free paper with library binding. It is available through your local bookstore on special order, or from the publisher: Scarecrow Press, Inc., P. O. Box 4167, Metuchen, NJ 08840 (or 1-800-537-7107).

The Illustrated History of Wisconsin Music, compiled and edited by Michael G. Corenthal.

Those who are smug enough to think that little happened in the music world outside metropolitan New York, Chicago, or Philadelphia, may be unkind enough to ask if a history of Wisconsin music has more than a dozen pages! It will come as a surprise to them to learn that this new book actually has over 450.

Michael Corenthal has researched the lives of many musicians and composers with Wisconsin roots. His sources range from tattered newspaper clippings to musical yearbooks to biographies, and so forth. While many entries are from these original sources, some were written by Corenthal himself, and other contemporary writers contributed to the effort as well.

There's the life of Charles K. Harris, whose "After the Ball" and "Break the News to Mother" became American standards; there's Marshall Lufsky, pioneer recording flute player; Lester Polfuss of Waukesha, who became better known as Les Paul, is also here, as are Liberace, Bunny Berigan, Hildegard, Woody Herman, and other well-known musical names--even the contemporary Steve Miller. But the book's greater worth lies in the enormous number of people Corenthal has documented whose names are either forgotten or unknown outside the Badger State: the one-hit composers, the territorial dance bands, the ethnic musicians, etc., whose work was really the backbone of Wisconsin's musical heritage. I was particularly captivated by the life of Adaline Shepherd, whose "Pickles and Peppers" rag was recorded by Pryor's Band in 1909. Eventually, she gave up composition for the more traditional roles of wife and mother; but she evidently remained somewhat of a "free spirit," in spite of a family who didn't consider her musical abilities of much importance.

And...don't forget that Paramount, Puritan, and Broadway records came from a Wisconsin manufacturer!

The book covers 150 years of music and divides them into three natural eras: pioneer, "golden," and modern. The texts are generously illustrated with photos, record labels, ads, sheet music covers, album covers, and other memorabilia.

The Illustrated History of Wisconsin Music is available from Yesterdays Memories, 5631 West Center Street, Milwaukee, WI 53210.

Willard Robison and His Piano: A Discography, by Brian G. Boyd.

Not long ago we ran a 2-part series by Brian Boyd devoted to the piano recordings of this artist. The articles resulted in new material surfacing, and Brian decided to publish everything he knew in monograph form. There is a brief biographical sketch of Robi-

son, along with much information about the various companies he recorded for. The discography section is well laid out in large format, and the label illustrations are crisp and clear. There is also information on Robison's piano rolls, along with a special appendix of data on the Canadian operations of Victor and Columbia.

Robison as a composer has been underrated, mainly because most of his works appeared only on Pathé and Perfect in the U.S. ("A Cottage for Sale" is probably his best known song.) As a vocalist, his style is usually intimate and personable, while his piano playing is highly polished. It was these characteristics which evidently appealed to Brian, and the resulting publication shows his attention to details and thoroughness.

Brian Boyd foresaw a series of similar books, each devoted to an individual artist. How fortunate we would be if we could have a handy library of discographies in this form, each well researched, nicely illustrated, and tidily packaged in a quality booklet. We regret to inform our readers, however, that due to Brian's untimely death on February 26, this series ends with his first work.

Willard Robison and His Piano has 38 large size pages and is printed on heavy coated stock. It is available at \$7.00 postpaid (\$8.00 foreign) directly from New Amberola.

Recently Received:

Ron Dethlefsen has recently added another Edison reprint to the package of material going with his Diamond Disc book (see ad on back page of this section). It's an exact reprint of an early 1917 Diamond Disc record supplement with descriptions of all the new releases, six pages of previously released titles, and some notes from Ron on the back -- 12 pages in all.

Jerry Parker has published a 14-page monograph on The Operas of Francesco Cilea (composer of "Adriana Lecouvreur" and others). The study is available to interested parties at cost plus postage. It comes to \$6.09 (Canadian) or approximately \$5.25 U.S. Contact: C.-P. Gerald Parker, 4719 rue Colombey, St-Léonard, Québec, H1R 3C9, Canada.

Some interesting books have come from Greenwood Press recently which don't quite fit the GRAPHIC's scope, but may be of interest to some of our readers. These include Manuel Morris's The Recorded Performances of Gérard Souzay: A Discography; Michel Ruppli's The Aladdin/Imperial Labels: A Discography; and Larry Kiner and Harry Mackenzie's Basic Musical Library. "P" Series, 1-1000. This last book details the first 1000 "16" transcriptions distributed by the Armed Forces Radio Service, beginning in 1943. For more information about these books, contact: Greenwood Press, Inc., 88 Post Road West, Box 5007, Westport, CT 06881 (or call 1-203-226-3571).

OBITUARIES

THE NEW YORK TIMES SATURDAY, MARCH 16, 1991

Bud Freeman, Tenor Saxophonist And Jazz Innovator, Dead at 84

By JON PARELES

Lawrence (Bud) Freeman, a leading tenor saxophonist, died yesterday at the Warren Barr Pavilion, a nursing home in Chicago. He was 84 years old.

A spokeswoman for the nursing home said that he had had cancer but that the official cause of death had not been determined.

Mr. Freeman was born on April 13, 1906, in Chicago. In 1922, he and some friends from high school formed a jazz group, the Austin High School Gang; the group also included the trumpeter Jimmy McPartland, who died on March 13. During its residency at the Friar's Inn, the group modified the New Orleans style of group improvisation, working with such musicians as the guitarist and banjoist Eddie Condon to create what became known as Chicago jazz.

"We were like kings," he once said of that time. "We worked very hard, were delighted by it and lived luxuriously."

By the end of the 1920's, Mr. Freeman had developed a light, songful style that made him one of the most distinctive white saxophonists of the era. He made his first recordings in 1927 as a member of the Chicagoans, led by Condon and Red McKenzie, and in 1933 recorded his best-known solo, on "The Eel (Home Cooking)" as a member of Condon's Chicago Rhythm Kings.

During the 1930's, Mr. Freeman

worked with the big bands of Ray Noble, Paul Whiteman, Benny Goodman and others; from 1936 to 1938, he was a featured soloist with the Tommy Dorsey big band. He performed in 1938 with a group that included Louis Armstrong and Fats Waller.

Worked With Eddie Condon

In 1939 and 1940, Mr. Freeman led the Summa Cum Laude Orchestra, an all-star Chicago group; when it dissolved, he briefly led his own big band. After serving in the Army from 1943 to 1945, leading a service band at Fort George, Md., Mr. Freeman came to New York, where he once again worked frequently with Condon. He performed and recorded in small groups through the mid-1960's, and was a member of the Newport Jazz Festival All-Stars, which regularly opened the festival during the 1960's.

Mr. Freeman joined the World's Greatest Jazz Band in 1968; he was with the group through 1971 and sporadically thereafter; in 1970, the group performed at the White House. During the late 1970's, Mr. Freeman lived in London, before returning to Chicago. He wrote two memoirs, "You Don't Look Like a Musician" and "If You Know of a Better Life."

He is survived by a sister, Florence Charles of Los Angeles.

THE NEW YORK TIMES FRIDAY, APRIL 19, 1991

Jack Yellen, 97, Wrote the Lyrics To 'Happy Days Are Here Again'

By ELEANOR BLAU

Jack Yellen, who wrote the lyrics for songs including "Happy Days Are Here Again," died Wednesday at his home in Springfield, N.Y. He was 97 years old.

He had been bedridden and under nursing care for 15 years, said Bob Buyer, a reporter for The Buffalo News and a friend of the family.

Mr. Yellen wrote "Happy Days Are Here Again" in 1929, with Milton Ager, and it became a campaign song for the Democratic Party, although Mr. Yellen considered himself a Republican, Mr. Buyer said.

Among other songs for which he wrote lyrics were "Down by the O-Hi-O" (1920), "I Wonder What's Become of Sally?" (1924), "Ain't She Sweet" (1927), "Hard-Hearted Hannah, the Vamp of Savannah" (1924) and "Are You Havin' Any Fun?" (1939), as well as "My Yiddisha Momme" (1925), one of many songs he wrote for Sophie Tucker.

Writing in Variety in 1963, Mr. Yellen recalled: "Tucker sang it at the Palace — the song and recitation in English, then a chorus in Yiddish. She made it a hit not only in this country but in Europe."

Born in Poland

Born in Poland, Mr. Yellen grew up in Buffalo and graduated from the University of Michigan in 1913. He began writing songs in high school and continued on the side during his first job, as a reporter on The Buffalo Courier.

He was on the board of Ascap from 1951 to 1969.

Surviving are his wife, the former Lucille Hodgeman; a son, David, of Buffalo; a daughter, Beth Wilcove, of Gaithersburg, Md.; a brother, Irving, of Buffalo, and six grandchildren.

A funeral service is scheduled at 1 P.M. Monday at Temple Beth Zion in Buffalo.

New York Times
April 29, 1991

Howard Lanin Dies; Band Leader Was 93

Howard Lanin, a band leader whose orchestra played for many well-known families, died on Friday at Jefferson Hospital in Philadelphia. He was 93 years old.

He died of pneumonia, his son Myron said.

Mr. Lanin was born in Philadelphia and began his professional career as a musician at age 11, when he appeared as a drummer at the old Crystal Palace movie theater. By the time he was 17,

he had his own dance orchestra and he continued conducting until he was 89.

The Howard Lanin Orchestra played for society parties and in ballrooms like those of the Ritz-Carlton in Manhattan and the Breakers in Palm Beach, Fla.

In 1940, he began producing shows for corporate events and conventions.

In addition to his son Myron, of New York City, he is survived by 2 brothers, William and Lester; another son, Jay, of Albuquerque, N.M.; two daughters, Betty Ann Beckman of Margate, N.J., and Suzanne Lande of Woodbridge, Conn.; 9 grandchildren, and 11 great-grandchildren.

Arthur Murray, Dance Teacher, Dies at 95

By ERIC PACE

Arthur Murray, the immigrant baker's son who danced his way to fame and fortune as the world's best-known teacher of ballroom dancing, died yesterday at his home in Honolulu. He was 95 years old and had also had another house in Rye, N.Y., for many years.

His daughter, Phyllis Murray McDowell, said he died of pneumonia. He had been active and in good health until very recently, she said.

Mr. Murray liked to tell stories of how learning to dance well had helped other people achieve poise, success and happiness, but his own life was his best success story — and a testimony to his skill as a promoter and an executive as well as a rumba dancer, fox-trotter, waltzer and bunny-hugger.

A native New Yorker, Mr. Murray was a shy, gangling wallflower when he entered Morris High School in the Bronx. But he found he had a flair for ballroom dancing, won some contests, gained self-confidence and began giving lessons. He plunged into business for himself, building a lucrative mail-order operation and then a network of more than 300 franchised dance studios that was grossing more than \$25 million a year when he stepped down as president in 1964, after several million pupils had learned to dance the Arthur Murray way.

Tall, Gawky and Shy

Mr. Murray was named Arthur Murray Teichman when he was born April 4, 1895, one of five children of Abraham Teichman and Sara Shor Teichman. His Austrian-born parents operated a bakery in East Harlem.

As a boy, he later recalled, he was "tall, gawky and extremely shy." At Morris High School, he said, "my bashfulness and diffidence had become pernicious habits."

He dropped out, but after losing several jobs he returned to school — and found that he was happier because he had acquired poise by learning ballroom dancing from a girlfriend and instruction given by the Educational Alliance.

After finishing high school, Mr. Murray worked for two years in an architect's office, but in the evenings he threw himself enthusiastically into the ballroom dance craze of the day.

Those were days of ferment in the city's dance halls: the bunny hug and the grizzly bear were being supplanted by the one-step. He quit his job, took lessons at Castle Hall, the dancing school of Vernon and Irene Castle, and soon was on the faculty.

Then he was hired by another fashionable dancing teacher, the Baroness de Cuddleston, to give dancing lessons at a hotel in Asheville, a resort center

in North Carolina. It was then that he decided to drop the name Teichman because, he later said, "it sounded too German."

First Studio in Atlanta

Before long there was friction between Mr. Murray and the baroness, especially, the story goes, when he found out that she had been charging Mrs. George Vanderbilt \$50 for each lesson that Mr. Murray gave her — and paying Mr. Murray only \$5. He and the baroness parted company. He stayed in Asheville for three years before moving to Atlanta, where he set up the first Arthur Murray dance studio, in the Georgian Terrace Hotel.

He got the idea of selling mail-order dancing instruction, wrote a lesson book that he illustrated with diagrams and in 1924 moved his headquarters to New York. In good years, he let it be known, his net income from the business was about \$150,000, and he employed as many as 90 people to sort the mail. But by the late 20's he concluded that he had reached a substantial portion of the potential mail-order customers around the country and he stopped advertising the lessons.

In the meantime, he had set up dance studios in midtown Manhattan to meet

HIT OF THE WEEK

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Arthur Murray's "approval" on a 1932 Hit of the Week

the demand for lessons from teachers. As the Depression deepened, he found that impoverished aristocrats were happy to work for him as instructors. At one time, he said, his staff included a baroness, several countesses and a White Russian prince.

After stepping down as Arthur Murray Inc.'s president, Mr. Murray was active as an art collector and investor. In 1968 he spent \$83,240 for a Renoir painting. Its subject was a couple dancing.

Mr. Murray is survived by his wife of 65 years, the former Kathryn Kohnfelder; a brother, Ira Murray of Hallandale, Fla.; twin daughters, Mrs. McDowell, of Old Saybrook, Ct., and Jane Heimlich of Cincinnati, whose husband, Dr. Henry J. Heimlich, originated the "Heimlich maneuver," a technique for aiding persons choking on food; eight grandchildren; and five great-grandchildren.

THE NEW YORK TIMES THURSDAY, MARCH 14, 1991

Jimmy McPartland, 83, Cornetist Who Played Chicago Jazz, Dies

By JOHN S. WILSON

The cornetist Jimmy McPartland, one of the originators of the brash 1920's variant of Dixieland that became known as Chicago-style jazz, died yesterday at his home in Port Washington, L.I. He would have been 84 years old tomorrow.

He died of lung cancer, his wife, the jazz pianist Marian McPartland, said.

Mr. McPartland's playing carried some echoes of the legendary cornetist Bix Beiderbecke throughout his career, although it was colored by his own buoyant personality. When, at age 17, he replaced Beiderbecke in a Chicago jazz band called the Wolverines, Beiderbecke told him: "Kid, I like the way you play. You sound like me, but you don't copy me."

Mr. McPartland, who was born in Chicago in 1907, was one of several youngsters at Austin High School who hung out in a candy store to listen to the jazz records of the New Orleans Rhythm Kings, King Oliver and Louis Armstrong, all of whom were playing in Chicago at the time. This Austin High Gang included such future jazz stars as the saxophonist Bud Freeman, the clarinetist Frank Teschemacher and the drummer Dave Tough.

The gang soon expanded to include some non-Austin High musicians: Eddie Condon, Gene Krupa and Benny Goodman. Their records in the late 1920's were identified as Chicago jazz.

Doubled in Broadway Bands

In 1927, Mr. McPartland joined Ben Pollack's band, which included Goodman, Freeman and the trombonists Glenn Miller and Jack Teagarden. For two years they played at the Park Central Hotel (now the Omni-Park) in Manhattan, often doubling into the pit

bands of Broadway shows. In the 1930's, Mr. McPartland returned to Chicago where he organized a group called the Embassy Four with his brother, Dick, a guitarist. For several years, he led a group at the Three Deuces, a nightclub, where he was a band leader, singer and master of ceremonies. He was a member of Jack Teagarden's big band when he joined the Army in World War II.

After combat duty in the Normandy invasion, he joined a U.S.O. touring show, during which he met and married an English pianist, Marian Page. When he returned to the United States in 1946, he formed a jazz group with his wife as pianist. After five years, she formed her own trio at Mr. McPartland's urging so she would not be restricted to his kind of music.

Acted on the Side

In the 1950's, Mr. McPartland added acting to his talents, starting with a television fantasy about a jazz musician, "The Magic Horn," which led to a role in "Showboat" at the Summer Theater at Jones Beach and a recorded version of "The Music Man."

Mr. McPartland's first marriage ended in divorce. He and Marian McPartland were divorced in 1967, but remained good friends and neighbors. They were remarried two weeks ago.

In addition to his wife, he is survived by two grandchildren, Donna Kassel of Paris and Douglas Kassel of San Francisco. Private funeral services are to be held in Chicago. Memorial services are to be held later at St. Peter's Church in Manhattan and at the University of Chicago, to which Mr. McPartland donated his memorabilia.



Associated Press, 1982

Jimmy McPartland

Other Recent Deaths

Joseph E. Attles, whose career on Broadway spanned 50 years, died Oct. 29 at his home in Charleston, S.C. at the age of 88. He first appeared on Broadway in "Blackbirds of 1928" with Ethel Waters.

Retired lawyer Jerome Herst, who wrote the hit song "So Rare," died on November 27 at his home in Oakland, CA. He was 81.

Xavier Cugat passed away in Spain shortly after our last issue went out. We apologize that the copy of his obituary has gone astray, and we were unable to locate another copy in time for this issue. Cugat became very popular in the 1930's for popularizing Latin rhythms in American pop music. His first records were actually made with Vincent Lopez, as a side-man, on some of his mid-1920's Okeh's.

Henry Weber, 90, an internationally renowned conductor and pianist, died recently in Ft. Lauderdale, Florida. From 1934 to 1958 he was musical director for WGN radio in Chicago.

IAJRC Convention

Jazz history will come alive at the annual convention of the International Association of Jazz Record Collectors when two long-lost films featuring Benny Goodman, Jack Teagarden, Red Nichols and Pee Wee Russell are shown. The early Vitaphone sound films were made in 1929 when the jazz greats were at the start of their careers. The one entitled "Ben Pollack and His Park Central Orchestra" features Goodman and Teagarden, while the recently reconstructed "Red Nichols and His Five Pennies" will have its first public showing at the convention. The films will kick off the convention, beginning Thursday, August 8 through Saturday, August 10, at the famed Ponchartrain Hotel in Detroit, Michigan.

For more information, contact convention chairman Ron Pikielek, 458 Colonial Ct., Grosse Pointe Farms, MI 48236.



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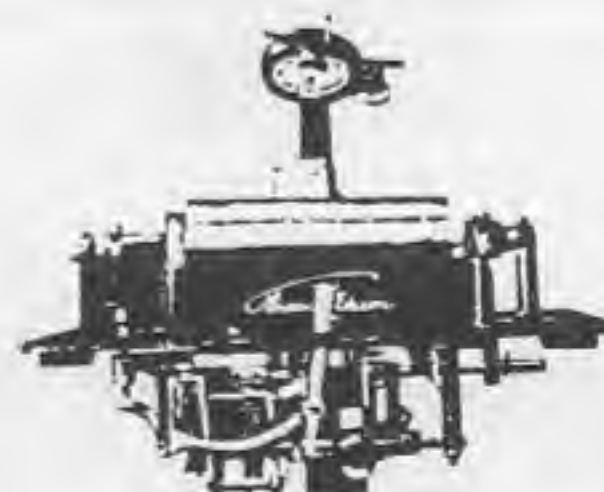
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